THAMES TELEVISION
BROOM ROAD
TEDDINGTON
MIDDLESEX.

01-977-3252

CAMERA SCRIPT

CALLAN

"THAT'LL BE THE DAY"

By

JAMES MITCHELL

Callan written and created by
JAMES MITCHELL

Story Editor
GEORGE MARKSTEIN

Designed by
TERRY PRITCHARD

Produced by
REGINALD COLLIN

Directed by
MIKE VARDY

STUDIO TWO TEDDINGTON:

CAMERA REHEARSAL: Monday, 13 December 1971. 10.00.

DRESS REHEARSAL: Tuesday, 14 December 1971. 10.30.

VTR: Tuesday, 14 December 1971. 15.15. - 19.15.

PRODUCTION NO: 35004 VTR/THS/5022

DURATION: 51'00 (Two Commercial Breaks)

CAST LIST:

Callan	EDWARD WOODWARD
Lonely	RUSSELL HUNTER
Cross	PATRICK MOWER
Hunter	WILLIAM SQUIRE
Bishop	GEOFFREY CHATER
Richmond	T.P. McKENNA
S nell	CLIFFORD ROSE
Previous Hunter	RONALD RADD
Parson	JONATHAN NEWTH
Stafford	PAUL WILLIAMSON
Karsky	JULIAN GLOVER
Lebidev	MICHAEL GODFREY
Liz - Hunter's Secretary ...	LISA LANGDON
Lonely's Auntie	QUEENIE WATTS
Milkman	JOHN JOYCE
Prison Guard	TERENCE DENVILLE

WALK ONS: (10 a.m. 13 December 9.30 a.m. 14 December) ASSOC. PLAYS & PLAYERS (437-3118)

2 KGB Bodyguards: Willie Bowman, Ken Halliwell.

1 Russian Woman: Kathleen Heath. George: Bob Blaine (only from CAMEO AGEN[illegible]

3 Workmen: Bob Wilyman, John Cannon, Bill Burridge.

EXTRAS: (14 Dec. only. 9.30 a.m.) ASSOC. PLAYS & PLAYERS

6 Passersby: Margaret Pilleau, Jacqueline Blackmore, David J. Graham, Brychan Powell, Stephen Ismay, Jimmy Mac.

WALK ONS USED IN FILMING - FROM CAMEO AGENCY:

4 KGB MEN: Bernard Barnsley, Reg Turner, Clinton Morris, Les Conrad.

2 POLICEMEN: Michael Stevens, Stuart Barry

DBLE. CROSS: Geof Clifford. DBLE. CALLAN: Nigel Stevens, DBLE. STAFFORD: Howard Kingsley

4 PALL BEARERS: Bill Barnsley, Les Clarke, Mike Horsburgh, Charles Pickess.

2 GRAVE DIGGERS: Ian Elliott, Derek Chafer.

GEORGE: Bob Blaine (also in Studio)

PRODUCTION/TECHNICAL:

Production Assistant	Dottie Rice
Floor Manager	Bill Lawford
A.F.M.	Patrick Vance
Stage Manager	Dorothy Pope
Callboy	Simon Carlton
Make Up Supervisor	Joan Hills
Costume Supervisor	Jan Rowell
Technical Supervisor	John Eveleigh
Lighting	Ken Brown
Cameras	Roy Easton
Sound	Peter Sampson
Grams	Tony Morley
Vision Mixer	Peter Phillips
Senior Racks	Jim Fergus Smith

STUDIO TWO TEDDINGTON:

13 DECEMBER 1971

CAMERA REHEARSAL	10.00. - 13.15.
LUNCH	13.15. - 14.15.
CAMERA REHEARSAL	14.15. - 19.30.
TECH. OPS. SUPPER BREAK	19.30. - 20.30.

14 DECEMBER 1971

LINE UP & MAKE UP	09.30. - 10.30.
DRESS REHEARSAL	10.30. - 13.30.
LUNCH BREAK	13.30. - 14.30.
LINE UP & MAKE UP	14.30. - 15.15.
VTR:	15.15. - 19.15.
TECH. CLEAR	19.15. - 19.30.
TECH OPS. SUPPER BREAK	19.30. - 20.30.

SCENE BREAKDOWN

LAN "THAT'LL BE THE DAY"

LOCATION	TIME	CHARACTERS	CAMERAS	SOUND	SHOTS	PAGES
FILM: 1. INT. CHAPEL	DAY	VICAR HUNTER FORMER HUNTER BISHOP STAFFORD CROSS LIZ 4 PALL BEARERS		S.O.F.		1 - 2
FILM: 2. EXT. STREET CALLAN'S FLAT	DAY	LONELY MILKMAN				
3. INT. STAIRCASE ENTRANCE TO CALLAN'S FLAT	DAY	LONELY MILKMAN	3A 1A	F/POLE 1	1 - 4	2 - 3
TAPE STOP						
FILM: 4. INT. CHAPEL	DAY	VICAR A/B IN SC.1		S.O.F.		3 - 5
FILM: 5. EXT. CEMETERY	DAY	LONELY				
FILM: 6. INT. CHAPEL	DAY	A/B IN SC. 1 LONELY				-
7. INT. LUBYANKA CALLAN'S CELL	DAY	LEBIDEV KARSKY CALLAN	1B 2A 3B	BM. A1 BM. B1	5 - 14	5 - 7
TAPE STOP						
FILM: 8. EXT. CEMETERY	DAY	VICAR HUNTER FORMER HUNTER BISHOP STAFFORD CROSS LIZ LONELY PALL BEARERS-4		S.O.F.		7 - 9

SCENE BREAKDOWN

LOCATION	TIME	CHARACTERS	CAMERAS	SOUND	SHOTS	PAGES
FILM: 9. EXT. GRAVESIDE	DAY	LONELY 2 GRAVEDIGGERS				
FILM: 10. EXT. CEMETERY	DAY	BISHOP HUNTER STAFFORD CROSS LONELY				-
11. INT. CALLAN'S CELL	DAY	CALLAN GUARD LEBIDEV KARSKY	4A 4B 1B 3B 3C 2B 2C	BM. A1 BM. B1	15 - 39	9 - 13
TAPE STOP AND RECORD INSERT-		SHOT 39A	3			
12. EXT. LONELY'S AUNTY'S COFFEE STALL	DAY	STAFFORD EXTRAS AUNTY LONELY	2D 1B 3D	BM. B2 SFX.	40 - 53	13 - 16
TAPE STOP						
13. INT. HUNTER'S OFFICE	DAY	HUNTER LIZ STAFFORD CROSS BISHOP (oov)	2E 3E 1C	BM. B3	54 - 73	16 - 19
COMMERCIAL BREAK PART TWO						
FILM: 14. INT. CAR	NIGHT	STAFFORD CROSS		S.O.F.		20
15. INT. HALLWAY HOUSE	NIGHT	RICHMOND STAFFORD	4C 1D	BOOM A2	74 - 75	20 - 21

SCENE BREAKDOWN

LOCATION	TIME	CHARACTERS	CAMERAS	SOUND	SHOTS	PAGES
16. INT. HALL	NIGHT	CROSS RICHMOND STAFFORD GEORGE	2F 1D 3F	BM. A2	76 - 79	21 - 22
TAPE STOP						
17. INT. HUNTER'S OFFICE	NIGHT	HUNTER CROSS STAFFORD LIZ SNELL	2E 1C 3E	BM. C1 BM. B3	80 - 87	22 - 23
TAPE STOP						
18. INT. LONELY'S PAD /3 TAPE STOPS IN SCENE/	DAY	LONELY CROSS STAFFORD	2G 1E 3G	BM. A2 SFX.	88 - 117	23 - 26
TAPE STOP						
19. INT. HUNTER'S OFF.	NIGHT	SNELL HUNTER	1C 2E 3E	BM. C1 BM. B3	118-126	26 - 27
TAPE STOP						
20. INT. CALLAN'S CELL	DAY	CALLAN KARSKY GUARD	3B 4B 4A 2A	BM. A1 BM. B1	127-135	28 - 29
TAPE STOP						
21. INT. HUNTER'S OFF.	DAY	BISHOP HUNTER	2H 2E 1F 1C 3E	BM. B4 BM. C1	136-158	29 - 32
TAPE STOP						
22. INT. CALLAN'S CELL	DAY	CALLAN GUARD LEBIDEV OLD WOMAN	3B 1B 2A	BM. B1 BM. A1	159-175	32 - 34
TAPE STOP						
23. INT. HUNTER'S OFF.	DAY	BISHOP SNELL RICHMOND HUNTER	3E 2H 2J 1G	BM. C1 BM. B4	176-186	34 - 36
TAPE STOP						
24. INT. CALLAN'S CELL	DAY	CALLAN LEBIDEV	1H 4B 2C	BM. A1	187-194	36 - 37
COMMERCIAL BREAK						

SCENE BREAKDOWN

PART THREE

LOCATION	TIME	CHARACTERS	CAMERAS	SOUND	SHOTS	PAGES
25. INT. HUNTER'S OFFICE	DAY	STAFFORD CROSS HUNTER	2H 2E 3E 1C	SL. MIC BM. C1	195 - 214	38 - 40
TAPE STOP						
26. INT. CALLAN'S CELL	DAY	CALLAN KARSKY	4B 1B 3J 3C 2C	BM. A1 BM. B1	215 - 229	40 - 42
TAPE STOP						
27. INT. CORRIDOR HELSINKI HOTEL	DAY	CALLAN 2 GUARDS	2K	F/P.3	230	43
28. INT. BEDROOM	DAY	CALLAN 2 GUARDS	3K 4D 1J	BM. A3	231 - 233	43
TAPE STOP						
29. INT. CORRIDOR	DAY	STAFFORD CROSS RICHMOND	2M	F/P.4	234	45
TAPE STOP						
30. INT. BEDROOM	DAY	CROSS STAFFORD RICHMOND	2N 3L 1K	BM. B5	235 - 242	44 - 45
TAPE STOP						
31. INT. CALLAN'S BEDROOM	DAY	CALLAN 2 GUARDS	1J 4D 3M	BM. A3	243 - 245	45
TAPE STOP						
32. INT. RICHMOND'S BEDROOM	DAY	STAFFORD CROSS RICHMOND	1L 2N 3M	BM. B5 BM. B6	249 - 253	45 -
TAPE STOP						
32A DRAWING ROOM /3 TAPE STOPS IN SCENE/	DAY	2 GUARDS CALLAN CROSS STAFFORD RICHMOND	2P	BM. A4	254	45A
			3N	BM. B6	255	45A
			4E	SL.MIC	256	45A
			1L 3M 4L	BM. B6	257 - 269	45A - 47
TAPE STOP						
33. INT. BEDROOM	DAY	CALLAN CROSS STAFFORD	2N 3L 1K	BM. B5	270 - 292	47 - 49
TAPE STOP						
34. FILM EXT. AIRPORT	DAY	CALLAN CROSS STAFFORD		S.O.F.		49 - 53

SCENE BREAKDOWN

LOCATION	TIME	CHARACTERS	CAMERAS	SOUND	SHOTS	PAGES
FILM: 35. EXT. CAR	DAY	CALLAN CROSS STAFFORD 4 KGB MEN		S.O.F.		49-53
FILM: 36. INT. CAR	DAY	CALLAN CROSS STAFFORD				
FILM: 37. EXT. STREET	DAY	CALLAN CROSS STAFFORD 4 KGB MEN				
FILM: 38. INT. CAR	DAY	CALLAN CROSS STAFFORD				
FILM: 39. EXT. PHONE BOX	DAY	CALLAN VOICE (O.S.)				-
FILM: 40. INT. CAR	DAY	CALLAN CROSS STAFFORD				
FILM: 41. EXT. STREET	DAY	CALLAN CROSS STAFFORD 2 POLICEMEN 4 KGB MEN				
FILM: 42. INT. CAR	DAY	CALLAN CROSS STAFFORD				

NE BREAKDOWN

LOCATION	TIME	CHARACTERS	CAMERAS	SOUND	SHOTS	PAGES
43. INT. HUNTER'S H.Q. RECEPTION	DAY	LIZ CROSS STAFFORD CALLAN	1M	F/P. 5	293	53 - 54
44. INT. HUNTER'S OFFICE	DAY	CALLAN HUNTER CROSS STAFFORD	4F 2H 3H	BM. C1 BM. B3	294 - 327	54 - 59
TAPE STOP						
FILM: 45. EXT. CEMETERY	DAY	LONELY CALLAN		S.O.F.		59
END CREDITS			1	GRAMS	328	60

T/CINE

THAMES SYMBOL AND SERIES OPENING FILM
35 mm

S.O.F.

EDWARD WOODWARD
in

"THAT'LL BE THE DAY"

by
James Mitchell

with

RUSSELL HUNTER
PATRICK MOWER
WILLIAM SQUIRE
GEOFFREY CHATER

Guest Star
T.P. McKENNA

FADE TO BLACK

FADE UP

T/CINE

16 mm D.H. COLOUR

MUSIC (DUB)
ORGAN
S.O.F.

1. INT. CHAPEL. DAY. (FILM) *

*

IN FRONT OF THE ALTAR A COFFIN, COVERED *
WITH FLOWERS. THE VICAR FACES A *
CONGREGATION COMPRISING THE SURVIVING *
HUNTERS, BISHOP, STAFFORD, CROSS AND *
LIZ. AS THE VICAR SPEAKS PAN ALONG
THE LINE OF MOURNERS. *

*

VICAR: We brought nothing into this *
world, and it is certain we can carry
nothing out. The Lord gave, and the *
Lord hath taken away. *

(1 on 3A)

ON T/CINE

S.O.F.
ORGAN

*

ZOOM IN ON COFFIN TO WREATH WITH INSCRIPTION: 'DAVID CALLAN. DEEPLY MOURNED.' *

*

VICAR: Blessed be the name of the Lord. *

2. EXT. STREET. CALLAN'S FLAT. DAY. (FILM)

LONELY ARRIVES.

F/POLE 1

1. 3 A
L/A. W.S. CORRIDOR
SEE MILKMAN INTO R/F.
AND GO TO DOOR IN L.S.

3. INT. STAIRCASE. ENTRANCE TO CALLAN'S FLAT. DAY.

AFTER MILKMAN KNOCKS:

2. 1 A /
L/A M.S. MILKMAN L.
SEE LONELY APPEAR R.
LET HIM COME DOWN STEPS
TO M. 2/S.

LONELY: You seen him?

MILKMAN: No...not exactly seen him.

LONELY: Blimey - he must come back here some time.

MILKMAN: I wouldn't bet on it old son.

LONELY: But he lives here.

(3 on 3A)

(On 2 on 1A) F/POIE 1

MILKMAN: I doubt that. I doubt it very much.

LONELY: You said you would keep an eye

3. 3 A open for him -/
CU MILKMAN

MILKMAN: I did old son. And I meant

4. 1 A it. Just sit down. /
CU LONELY

- - - - - - - - - - - - - - - STOP TAPE -

T/CINE S.O.F.
16 mm D.H. COLOUR

4. INT. CHAPEL. DAY.

VICAR: Sometimes, on occasions such as this, I am asked to say a few words about the person we mourn. I did not know David Callan, but his friends have provided me with some notes about him. I have been asked to read them to you.

5. EXT. CEMETERY. DAY. (FILM)

LONELY ARRIVES ON A BICYCLE, PARKS IT AND WALKS UP THE PATH PAST A LINE OF

5 on 1B)

(On T/C.)

S.O.F.

GRAVES. SOME OF THEM HAVE FLOWERS ON THEM. HE WALKS ON TO THE CHAPEL.

LONELY: Blimey - not even any flowers.

6. INT. CHAPEL. DAY.

VICAR: From what I have been told, it must have been a privilege and a pleasure.

AS HE SPEAKS LONELY ENTERS, CARRYING A LARGE WREATH. HE SITS AT THE BACK.

VICAR: His life was sedentary, as indeed it had to be. Sedentary - and solitary too. The weak heart which finally took him away from us forbade any physical exertion. He worked, patiently and uncomplainingly, as a clerk in a humble employment - and may I say how good it is to see so many of his friends and colleagues here today. Not rich, and often ill, he accepted his lot, living a life of quite usefullness, a law-abiding citizen who refused to succumb to the temptations of these turbulent times.

(5 on 1B)

(On T/C.) S.O.F.

LONELY: Mr. Callan?

VICAR: Not for him the violent passions and so-called pleasures that do so much to mar the image of our generation. This was a gentle man, always willing to help others, doing good by stealth; a man of peace.

LONELY: Mr. Callan?

VICAR: A man who can face his Maker, as our prayer book says, 'In the sure and certain hope of resurrection', for gentleness and goodness, though they may be unfashionable, still merit a great and everlasting reward.

LONELY: Blimey. They're burying the wrong geezer.

---

5. 1 B BM. A1 ECHO

L/A. W.S. THRU BARS
O.O. FOCUS
SEE KARSKY AND
LEBIDEV
FOCUS ON L/A. M.2/S.
LEBIDEV L./
KARSKY R.

7. INT. LUBYANKA. CALLAN'S CELL. DAY.

AD LIB CHAT.

LEBIDEV: Time for another injection?

ECHO OFF
GRADUALLY

(6 on 2A)

(On 5 on 1B) BM. A1

KARSKY: I think perhaps not. These people have a saying: Do not kill the goose that lays the golden eggs - Not until there are no more eggs to lay. /

6. 2 A
C.U. CALLAN THRU BARS

7. 3 B
L/A. M.S. CELL GATE. SEE LEBIDEV ENTER. PAN HIM R. THEN DOWN TO FIND CALLAN L.FR. PAN L. WITH CALLAN AS HE IS PROPPED UP AND TIGHTEN TO CU. CALLAN

LEBIDEV: He's coming round. /

BOOM B1

KARSKY: He has really remarkable stamina.Good morning, David - did you enjoy your trip? /

8. 1 B
L/A. 3/S. KARSKY L./ CALLAN C./LEBIDEV R.

Yes....you are still in Lubyanka, and still under interrogation.

PAN DOWN AS KARSKY AND LEBIDEV SIT

HOLD M.C. O/S. 3/S.

CALLAN: This bird - I was with this bird.... One of your lot killed her. Am I still on the sc...sc...

KARSKY: Scopolamaine.

CALLAN: Yes.

KARSKY: Of course. It's a slow process David - but it's sure. If we go on long enough. Unfortunately, it could destroy you in the process.

TIGHTEN AS LEBIDEV RISES TO HOLD CALLAN
FINISH WITH TIGHT 2/S. KARSKY L./CALLAN R.

CALLAN: I know.

KARSKY: Of course you know. You've seen it done. We would manage so much more easily if you would simply tell us -

CALLAN: No. No.

(9 on 2A)

(On on)

BOOM B1

KARSKY: And you would not be destroyed. You might even live in modest comfort - and there are birds in our country too David. Quite pretty birds some of them -

9. 2 A
L/A. CU LEBIDEV

CALLAN: Get stuffed - Praralyes. /

10. 3 B
M.S. CALLAN L./LEBIDEV'S ARM R.

11. 1 B
MCU KARSKY

KARSKY: Get stuffed? Lebidev is impulsive David. I am not...I can wait. Think about it. /

12. 2 A
H/A 3/S. KARSKY L./CALLAN C/ LEBIDEV R. SEE LEBIDEV EXT X FRAME AND THEN KARSKY HOLD CALLAN AS GATES SHUT

KARSKY: We will come back you know.

13. 1 B
L/A MCU KARSKY HOLD AS HE MOVES AWAY

Quite soon/...Think about that, too.

14. 3 B
CU CALLAN

CALLAN: Get stuffed. /

- - - - - - - - - - - - - - - - STOP TAPE -

T/CINE
16 mm D.H. COLOUR

S.O.F.

2. EXT. CEMETARY. DAY. (FILM)

VICAR: Forasmuch as it hath pleased Almighty God of his great mercy to take unto himself the soul of our dear brother here departed, we therefore commit his body to the ground; earth to earth, ashes to ashes, dust to dust, in sure and certain hope of the Resurrection to eternal life -

LONELY: So long Mr. Callan.

(15 on 4A)

ON T/C. S.O.P.

HE WIPES HIS EYES WITH HIS HAND AS
THE PRAYER CONTINUES.
BISHOP AND HUNTER TALK AS THE VICAR PRAYS.
HUNTER LOOKS AT LONELY.

HUNTER: That could make a problem.

BISHOP: Callan's friend Lonely?
A problem?

HUNTER: It's possible.

BISHOP: You really think so? Now that
Callan is -

HUNTER: You and I know that he is not.
Only you and I know. And Dr. Snell who
signed the death certificate.

BISHOP: You think that Lonely might
suspect?

HUNTER: He was present in the chapel.
He heard the vicar's address. How do you
expect him to equate that with the Callan
he knew? 'A gentle man'? 'a man of
peace'? These little artistic tricks
could be the death of me.

VICAR: We give thee hearty thanks for
that it hath pleased thee to deliver
this our brother out of the miseries of
this sinful world -

BISHOP: And yet I can see that you might
find the irony of the situation appealing.

ON T/C. S.O.F.

9. EXT. GRAVESIDE. DAY. (FILM)

THE MOURNERS WALK TO THEIR CARS.
ONLY LONELY IS LEFT. HE PUTS HIS FLOWERS
BY THE GRAVE, LOOKS AT IT.

LONELY: Mr. Callan - where am I going
to go?

10. EXT. CEMETERY. DAY. (FILM)

BY THE CARS. BISHOP GETS INTO HIS.
HUNTER IS ABOUT TO FOLLOW, THEN TURNS
AWAY, COMES BACK TO STAFFORD, WHO IS
WITH CROSS.

HUNTER: A little work for you Stafford
I fear.

STAFFORD: Yes sir?

HUNTER: I want a tail on that little
man....

ON T/C. S.O.F.

HE NODS AT LONELY, WALKING MISERABLY DOWN THE CEMETERY PATH.

HUNTER: Round the clock.

CROSS: Lonely?

HUNTER: You are observant Cross.

CROSS: But he's harmless now, sir. He must be

HUNTER: Four man watch Stafford. Ring in when he settles somewhere and I'll send them over.

HE GOES BACK TO HIS CAR.

CROSS: Better you than me old man. It's like tailing a sewage farm.

- -

(NOTE: CAM. 3 UNDER 4's CABLE. 2 IN HOLD POS.

15. 4 A — BMS. A1/B1
M.S. CALLAN THRU BARS
HOLD AS HE RISES AND
COMES TO BARS
AS GUARD GIVES HIM KNIFE:

11. INT. CALLAN'S CELL. DAY.

16. 1 B
L/A. M.L.S. GUARD L. O/S.
CALLAN R. LET CALLAN OUT
R. AND HOLD GUARD AS HE
COMES FWD. OPENS GATE.
PAN UP AS HE COMES TO TABLE

CALLAN: Please./

17. 3 B(AS HE GIVES KNIFE) /
L/A M.S. CALLAN R. GUARD
& KNIFE L. HOLD SHOT AS
CALLAN WORKS

17A. 1 B /
L/A. W.S. KARSKY & LEBIDEV
CALLAN'S HAND F.G.

KARSKY: Ah therapy. Excellent.

CALLAN: It passes the time.

(18 on 4A)

(On 17A on 1B) BMS. A1/B1

KARSKY: Chess men?

CALLAN: They could be.

HOLD SHOT AS KARSKY AND LEBIDEV ENTER CELL FINISH WITH L/A. O/S. 3/S. CALLAN R. KARSKY C. (SEATED) LEBIDEV L.

KARSKY: Napoleonic War, are they not?

CALLAN: No Crimea.

KARSKY: How very interesting.
What is this?

CALLAN: 17th Lancers - The Light Brigade.

LEBIDEV: Our artillery destroyed them.

18. 4 A
M.S. CALLAN & MODELS R./ LEBIDEV'S BODY L.

CALLAN: That's right./ This is a Grenadier Guard. He and his mates captured the Grand Redoubt at the Almo./

19. 1 B
L/A MCU LEBIDEV

Walked right through you./ He was in the Scots Greys.

20. 4 A
A/B. SEE LEBIDEV'S HAND SWEEP MODELS & PLATE TO FLOOR

Him and 800 like him scattered three thousand Russian cavalry at Balaclava. 4 to one. That's even worse odds than I've got.

21. 3 B (ON KNIFE UP)
L/A C. 3/S. LEBIDEV L./ CALLAN R./ KARSKY C.

LEBIDEV: You wouldn't dare.

(CLEAR CAM. 4 TO B)

CALLAN: There's one way to make sure.

KARSKY: Lebidev is rather new to all this. He has much to learn still. He would kill you - and count the moment sweet. No matter what we did afterwards, you would still be dead. Am I right David?

CALLAN: You're the psychiatrist.

(22 on 1B)

(On 21 on 3B) BMS. A1/B1

	Camera	Dialogue
	TIGHTEN TO 2/S. AS LEBIDEV LEAVES FRAME L. LET KARSKY RISE AND OUT C. HOLD CALLAN PROFILE	KARSKY: Always you remind me of my duty. Put the knife down, please. More questions David. More boring monotonous questions. Such a pity..../
22.	1 B(AS CALLAN MOVES) L/A. W.S. X ROOM. CALLAN R. KARSKY L. LET CALLAN WALK TO CHAIR	
	(CAM. 3 to C.)	
23.	2 B (AS CALLAN SITS) / W.S. HYPODERMIC L./CALLAN & KARSKY R. HOLD SHOT AS KARSKY WALKS X ROOM AND WHEELS ON TAPE RECORDER	KARSKY: You are destroying yourself for no reason, David.
		CALLAN: No reason?
		KARSKY: - but the Grenadier and the Scots' Grey - they had mates, didn't they? Friends they could rely on -/
24.	4 B MCU CALLAN ZOOM SLOWLY TO C.U.	CALLAN: I -
	(CAM. 2 to C.) /STRIKE TROLLEY/	KARSKY: You have nobody David.
		KARSKY: Nobody at all. No friends, no colleagues, no controller. /I am
25.	3 C L/A. MCU KARSKY	afraid this may come as a shock to you - but they have rejected you totally. Yesterday - they buried you. /
26.	4 B L/A. 2/S. KARSKY L./ CALLAN R.	CALLAN: Buried?
		KARSKY: Here is your grave, David... At least they provided a headstone in good taste.
	/INSERT SHOT 39A. on CAM. 3 HERE C.S. PHOTO OF CALLAN'S GRAVE./	You could be at rest David.
	HOLD SHOT AS KARSKY GOES U.S. LEBIDEV X's L. TO R. & HOLD 2/S. AS KARSKY COMES D.S. AND SITS. ALLOW LEBIDEV'S BODY IN R.	So easily. Rest, a hot bath, a meal in a restaurant, a little friend.

(27 on 3C)

(On 26 on 4B) BMS. A1/B1

CALLAN: You faked this.

KARSKY: But why on earth should we?

CALLAN: To get me to talk.

KARSKY: Give him the injection. Three weeks David - and we will have all we need./

27. 3 C
MCU KARSKY

And you - if your heart is strong enough - will only be insane. Not all the Grenadiers and Scots Greys in the world will help you then./

28. 4 B
M.3/S. KARSKY/CALLAN/LEBIDEV

LEBIDEV: Ready?

AS KARSKY SWITCHES ON RECORDER:

KARSKY: I think so.

29. 3 C
M.C.2/S. CALLAN R/KARSKY L.

We talked last about a friend of yours. His name was Toby Meres.

CALLAN: Meres -

KARSKY: Meres.

CALLAN: Not a friend. No -

KARSKY: What then?

CALLAN: A colleague.

KARSKY: At your work?

CALLAN: Yes.

KARSKY: What work David?/

30. 4 B
CU CALLAN

CALLAN: Civil Service.

(31 on 30)

(On 30 on 4B) BMS. A1/E1

31. 3 C
CU KARSKY
KARSKY: The section, David. /
Meres is in the Section.

CALLAN: He left.

32. 4 B
A/B
KARSKY: Promoted? /

33. 3 C
A/B
CALLAN: I don't know. /

KARSKY: Where did he go? Where

34. 2 C
BCU PROFILE CALLAN L.
TAPE DECK R.
David?/

CALLAN: Washington.

35. 3 C
CU KARSKY REACTION
KARSKY: Was he senior to you?
CALLAN LAUGHS /

36. 4 B
CU CALLAN

37. 3 C
CU KARSKY
KARSKY: I'm sorry David. I had no

38. 4 B
A/B. ZOOM SLOWLY TO BCU
wish to insult you. /

CALLAN: That's all right. But I'm the
top man you see. The tough jobs, the nasty

AS CALLAN STOPS DEAD:
jobs, the dangerous jobs, I get them all.

39. 3 C
CU KARSKY
When you're Top Man you expect it. /

KARSKY: But this is most interesting
David. We're getting along splendidly.

- -

DO INSERT OF PHOTO HERE STOP TAPE

39A. 3
CU PHOTO CALLAN'S GRAVE

- -

40. 2 D
WASHING UP & HANDS
B.G.R.
BOOM B2

12. EXT. LONELY'S AUNTY'S COFFEE STALL. DAY.

FX: TRAFFIC AND MARKET

(41 on 1B)

(On 40 on 2D)

BM. B2
SFX. CONT.

AUNTY: I wish you'd talk about something

41. 1 B
else. /

L/A. 2/S. AUNTY L./LONELY R.
HOLD SHOT AS LONELY
COMES TO AUNTY

LONELY: I'm sorry Aunty - It's - on my mind.

AUNTY: Then get it off your mind. It's downright bloody morbid the way you go on.

LONELY: I can't help it.

AUNTY: Of course you can help it.

42. 3 D
Look/- you went to his gaff right?

M.C. 2/S. AUNTY L./
LONELY R.

LONELY: Right.

AUNTY: And the milkman told you he was dead, right?

LONELY: Right.

AUNTY: And then you went to his funeral and all his posh mates was there and you saw the coffin, right?

LONELY: Right.

AUNTY: What more do you want then -

43. 2 D
his life insurance? /

L/A M.S. STAFFORD C./
LONELY & AUNTY'S BODY L.
& R. HOLD ACTION AS
LONELY AND AUNTY X FRAME
AND THEN COME F.G. CRAB L.
AND HOLD STAFFORD C.

STAFFORD: Coffee please.

(44 on 1B)

(On 43 on 2D)

EM. B2
SFX. CONT.

LONELY: It isn't that Aunty.

AUNTY: What the hell is it then?

LONELY: Mr. Callan wouldn't have got

44. 1 B — ill without telling me. /
L/A M.C. 2/S. LONELY L./
AUNTY R.

AUNTY: Oh my Gawd. You think he could pick and choose when he's going to die?

LONELY: No - it's not only that . all that stuff the vicar said, about Mr. Callan was a man of peace.

AUNTY: Corblimey. You wouldn't expect him to say he was a tearaway you met in the nick. You've got to show some respect

45. 3 D — for the dead. /
M.S. 2/S. LONELY L./
AUNTY R.

LONELY: Yes but he meant it.

AUNTY: His posh mates must have slipped him a few nicker.

LONELY: You can't do that. Not with a reverend,

46. 2 D — Aunty / ...you know what I think?
L/A M.3/S. LONELY L./STAFFORD C.
AUNTY R.. HOLD SHOT AS AUNTY
TURNS U.S.AND BACK AGAIN

AUNTY: No, but let's have it.

47. 1 B — LONELY: They buried the wrong geezer./
CU AUNTY

48. 3 D — AUNTY: Oh my Gawd! /
MCU LONELY

LONELY: You don't think I should go

49. 1 B — and see the law? /
A/B

(50 on 3D)

(On 49 on 1E)

BM. B2
SFX. CONT.

50. 3 D
A/B

AUNTY: No I do not. /

LONELY: There's a sergeant I know. Not a bad bloke for a rozzer. I could

51. 1 B
A/B. ZOOM SLOWLY TO CU.

talk to him. /

AUNTY: Now you listen to me Lonely. You stay away from the coppers. You start calling on them and you'll get

52. 2 D
MCU MOP. PAN WITH IT

yourself talked about, me and all./

53. 3 D /
CU LONELY REACTION

- - - - - - - - - - - - - - - - TAPE STOP -

54. 2 E
CU INTERCOM

BOOM B3

13. INT. HUNTER'S OFFICE. DAY.

LIZ: Yes sir?

HUNTER: Who's on duty?

LIZ: Mr. Cross sir. Mr. Stafford's just come in. He's waiting here now sir.

55. 3 E
L/A WS. DOOR/CHAIR F.G.R.
SEE STAFFORD ENTER & PAN UP/
AS HE COMES F.G.

HUNTER: Send him in. /Driving a lorry in your spare time?

56. 1 C (AS STAFFORD HALTS) /
MS HUNTER R./STAFFORD L.

STAFFORD: Watching Lonely sir.

57. 3 E
L/A MCU STAFFORD

HUNTER: And? /

STAFFORD: He doesn't think it's Callan

58. 1 C
A/B

in that grave sir. /

(59 on 3E)

(On 58 on 1C) BOOM B3

59. 3 E
A/B
HUNTER: Indeed? /

STAFFORD: Because of all the nice

60. 1 C
MCU HUNTER
things that person said sir. /
BUZZER

61. 3 E
L/A. MS. STAFFORD. PAN L. & DOWN AS HE SITS. KEEP HIM L. FR. & DESK BOTTOM R.
HUNTER: Damn. Sit down. / Ask Cross to come in Liz. What's he going to do about it.

STAFFORD: He talked about going to

62. 1 C
C. O/S.2/S. HUNTER R./ STAFFORD L.
the police sir. /

HUNTER: Lonely?

STAFFORD: His aunty talked him out of it sir.

HUNTER: Good as far as it goes, but can we always rely on aunty?

AFTER KNOCK:

63. 3 E /
W.S. X OFFICE STAFFORD L./ CHAIR R./DOOR C. SEE CROSS ENTER

HUNTER: Yes.

CROSS: Sorry sir.

HUNTER: Come in Cross. I have a job for the pair of you.

CROSS: Yes sir.

HUNTER: Lonely...I want you to stave him off.

64. 1 C
MCU HUNTER
CROSS: Hurt him sir? /

HUNTER: As much as is necessary. I'm busy Liz.
BUZZER

(65 on 3E)

(On 64 on 1C) BOOM B3

LIZ: (OS) It's Mr. Bishop sir -

HUNTER SIGHS.

HUNTER: Put him on. Hunter. Off you go.

F/POLE 2
DISTORT

BISHOP: I think it's time we picked up Richmond.

65. 3 E
W.S. A/B. CROSS & STAFFORD L.
CHAIR R.

HUNTER: Just a minute, Cross./

66. 1 C
CU HUNTER

That's not what had been agreed./

BISHOP: Nevertheless they think it's time. It has been decreed, Hunter.

HUNTER: Very good sir.

BISHOP: At once...let me know when your chaps are on their way.

HUNTER: Lonely will have to wait. I want you to pick up Richmond./

67. 3 E
L/A. M. 2/S. CROSS/STAFFORD
LET CROSS COME F.G. R.

CROSS: Richmond? I thought he was surveillance only, sir.

HUNTER: So did I, Cross. It seems we were both wrong.

CROSS: But if we give him another week..../

68. 1 C
M.H/A CU HUNTER

HUNTER: Bishop wants him. Now. Go and get him. Take a searcher. Use George if he's free. And be careful, Richmond's the best they've got./

69. 3 E
2/S. A/B. HOLD AS CROSS
GOES TO DOOR

70. 1 C
CU HUNTER

HUNTER: Yes .. Try to avoid any bangs./

(On 70 on 1C)

BOOM B3
F/P.2 DIST.

HUNTER: (contd) I want him intact. He has a great deal to tell us.

CROSS: Yes.

71. 3 E
2/S. A/B. HOLD AS THEY EXIT

HUNTER: A very great deal. /
Off you go.

72. 2 E (THEY LEAVE)
CU PHONE & FINGER 2 DIGITS DIALLED

SFX: PHONE RINGS ON DI
(DUB)

73. 1 C
CU HUNTER

BISHOP (OS): Bishop.

HUNTER: Hunter....my chaps are on their way.

BISHOP: Good. I want him in good nick.

HUNTER: I've given them their instructions.

BISHOP: Good. Put him on ice till tomorrow. I'll look in in the morning.

HUNTER: There is one other thing sir.

BISHOP: Well?

HUNTER: Lonely.

BISHOP: Go on.

HUNTER: It appears I could be right about him.

BISHOP: I see....You're taking steps?

HUNTER: Oh yes. He'll be attended to.

T/CINE SLIDE:
END OF PART ONE

GRAMS: MUSIC
(DUB)

CAM. 1 to POS. D. HALL RICHMOND'S HOUSE
2 to POS. F. INT. HALL " "
3 to POS. F. " "
4 to POS. C. " "

FADE UP
T/CINE SLIDE — MUSIC (DUB)
PART TWO

- STOP TAPE -

T/CINE — S.O.F.
16 MM DOUBLE-HEAD COLOUR

14. INT. CAR. EVENING. (FILM)

STAFFORD IN DRIVING SEAT, CROSS BESIDE HIM. THE CAR IS STATIONARY. THEY LOOK AT HOUSE.

FROM THEIR POV SHOT OF BIG, VICTORIAN HOUSE.

STAFFORD: Ready?

CROSS: Right. You at the front. Me round the back.

STAFFORD: What if it's wired?

CROSS: One thing I'll say for Callan - he could do a lovely breaking and entering.

STAFFORD: Lucky he taught you.

CROSS: Get on with it.

- -

NOTE: MAKE-UP BLOOD ON BACK OF RICHMOND'S NECK, LEFT SIDE.

CAM. 4 UNDER 3's CABLE

74. 4 C — BOOM A2
W.S. HALL, STAIRS L. SEE STAFFORD'S SILHOUETTE AT FRONT DOOR. HOLD SHOT AS LIGHTS GO UP AND SEE RICHMOND L. FRME. ON STAIRS

15. INT. HALLWAY. HOUSE. NIGHT.
/LIGHTING CUE/

75. 1 D
L/A MWS. RICHMOND. LET HIM COME DOWN STAIRS(PAUSE) AND THEN PAN HIM R. TO DOOR INTO O/S. 2/S. WITH STAFFORD AS HE OPENS DOOR

(76 on 2F)

(On 75 on 1D) BOOM A2

RICHMOND: Yes?

STAFFORD: Sorry to bother you sir. I'm from the Census Office.

RICHMOND: Yes?

STAFFORD: If I might just come in and have a word with you sir -

RICHMOND: I'm sorry. It's not convenient at the moment.

STAFFORD: It's in your own interests sir. This form has got to be signed.

RICHMOND: Leave it with me. I'll

AS RICHMOND'S ARM IS GRABBED: post it to you.

76. 2 F

L/A. M.S. CROSS. PAN L. AS HE WALKS FWD. AND FIND BACK OF RICHMOND'S SHOULDER AND HEAD AS CROSS STRIKES HIM. PAN R. TO RICHMOND AND DOWN AS HE FALLS

INT. HALL. NIGHT

HOLD HIM AS HE IS DRAGGED TO STAIRS

AS CROSS LEAVES RICHMOND:

77. 1 D /

MCU REVOLVER ON FLOOR
P/BACK AS CROSS PICKS IT UP AND OPENS DOOR FOR STAFFORD PAN L. WITH STAFFORD INTO H/A GROUP, STAFFORD R/ RICHMOND C./CROSS L.

STAFFORD: Naughty. Sir told us not to use them.

CROSS: Pity he didn't tell him. /

78. 3 F

MCS. DOOR, SEE GEORGE ENTER

(79 on 2F)

(On 78 on 3F) BOOM A2

79. 2 F — CROSS: Evening George./

MCU CROSS
PAN DOWN AND R.
TO MCU RICHMOND

CROSS: Take a good look around will you. I'd hate to think this is all we got.

- - - - - - - - - - - - - - - - STOP TAPE -

80. 2 E BOOMS C1/B3

MCU REVOLVER
P/BACK TO C.2/S. HUNTER R.
CROSS L.

17. INT. HUNTER'S OFFICE. NIGHT.

LET HUNTER GET OUT OF
FRAME R.
AND THEN PAN CROSS L.
TO DOOR

HUNTER: Tokarev automatic! I am surprised.

CROSS: Yes sir.

AS CROSS GOES THRU DOOR: HUNTER: Just as well you hit him.

81. 1 C — Go and attend to Lonely./ Yes?

M.S. HUNTER

LIZ: (O.S.) Dr. Snell's here sir.

82. 3 E — HUNTER: I'll see him./ He's conscious?

L/A. MWS. DOOR/CHAIR R.

SEE SNELL ENTER AND
COME FWD. AND SIT

SNELL: Yes.

HUNTER: And?

SNELL: He's young and strong - and he's been well trained to resist interrogation techniques. I shall need two weeks at least - unless we

83. 1 C — resort to extremes. / Would you like me to do that?

MCU HUNTER

(84 on 3E)

(On 83 on 1C) BMS. C1/B3

84. 3 E — MCU SNELL
HUNTER: No....he mustn't be damaged. /

85. 1 C — CU HUNTER
SNELL: I see....Are you thinking/ of -

HUNTER: I'm thinking that Richmond has

86. 3 E — CU SNELL
a lot to tell us - and that's all. /

87. 1 C — A/B
SNELL: But you don't want him damaged?/

HUNTER: Not yet.

- - - - - - - - - - - - - - - - - STOP TAPE -

88. 2 G — L/A M.S. LONELY
BOOM A2
TV.FX. HORSE RACING COMMENTARY

18. INT. LONELY'S PAD. DAY.

LONELY: Montezuma - 9 to 4
Never in the world ..... Not
with that great nana on him. Hasn't a hope.
Sarsaparilla, 100 to 8 - That should be a
good bet. Oh Gawd. Just when I'm busy
working./

KNOCK

AS HE GETS OFF BED:

89. 1 E — MWS. LONELY T.V. FGD.
LET HIM COME FWD. TO TV SET
AND THEN PAN HIM L. TO DOOR
SEE STAFFORD/CROSS L.FRAME
AS HE OPENS DOOR. PAN R.
WITH STAFFORD & LONELY INTO
ROOM

CROSS: (OS) Come on Lonely. We know
you're in there.

LONELY: Bloody rozzers. Why don't they
go and nick a few motorists....

STAFFORD: Evening.

LONELY: You're wasting your time. I ain't
got nothing.

(9o on 2G)

(On 89 on 1E) BM. A2

	LET CROSS COME INTO FRAME AND PAN R. WITH HIM X ROOM	STAFFORD: Except a bad case of B.O.
		CROSS: Well it's a start. That means he's scared - and so he should be. You've seen me before, haven't you?
		LONELY: Huh! Huh!
90.	2 G MC2/S. LONELY L/STAFFORD R.	CROSS: Who with?/ Who with?
91.	1 E MCU CROSS	LONELY: Mr. Callan/
		CROSS: That's right. And Callan's
92.	2 G A/B	dead now./
93.	1 E A/B	NO ANSWER/
94.	2 G A/B	CROSS: Say it. /
95.	1 E M.S. CROSS L./POSTER R. HOLD AS CROSS TEARS POSTER	LONELY: Mr. Callan's dead now./
		CROSS: Only you don't believe it, you
96.	2 G M.2/S. STAFFORD/LONELY	little stinker. And we want to know why./
97.	3 G MCU CROSS	NO ANSWER/
98.	2 G A/B	CROSS NODS AT STAFFORD/
		CROSS: Well!
		LONELY: What the parson said - it didn't
99.	3 G O/S. SHOT LONELY L./CROSS R. LET CROSS COME IN TO MC.2/S.	seem like Mr. Callan./ Not to me it didn't.
		CROSS: Just forget what the parson said. Listen to what I say. Callan's dead. I know he's dead.
		LONELY: You trying to tell me you croaked him?
100.	2 G C.O/S. 2/S. A/B	CROSS: Maybe./

(101 on 3G)

(On 100 on 2G) BOOM A2

101. 3 G — LONELY: I don't believe you. /
C.O/S. 2/S. LONELY/CROSS A/B.

102. 2 G — CROSS: Why not?/
A/B C.O/S. 2/S. REACTION.

103. 3 G — LONELY: Because you're not up to it. /
A/B

104. 1 E (AS HE KNEES HIM) /
L/A M.3/S. LET LONELY COLLAPSE FWD. ON TV INTO BOTTOM FRAME. HOLD CROSS & STAFFORD, THEN PAN DOWN WITH CROSS. HOLD HIM R.FR. LONELY'S HEAD L.

CROSS: Ever play Russian Roulette?

LONELY: What?

CROSS: Better than horses Lonely. You're

105. 2 G — playing for your life./
C.2/S. LONELY L/CROSS R.

LONELY: You're going to shoot me?

CROSS: Maybe. Five empties, one loaded. See? Now we spin the barrel and -And then we fire. Five to one Lonely. Life and death.

LONELY: No!

- - - - - - - - - - - - - - - TAPE STOP - - - - - - - - - - - - - - -

106. 1 E / — /EMPTY REVOLVER/
CU. REVOLVER

107. 2 G (AFTER TRIGGER IS PULLED) /
L/A CU STAFFORD

108. 3 G — STAFFORD: For God's sake!/
H/A CU CROSS

109. 1 E — CROSS: Shut up! /You were lucky that time, Lonely. Want to try again?
MC.2/S.LONELY L/CROSS R. PAN UP AS THEY RISE

LONELY: Mister - please. I never done

110. 2 G — nothing to you. /
MCU LONELY/REVOLVER F.G.

111. 3 G — CROSS FIRES /
M.C. O/S. 2/S. LONELY L./ CROSS R.
LET CROSS MOVE BACKWARDS AND HOLD 2/S.

(112 on 2G)

(On 111 on 3G)

BOOM A2

CROSS: Two to you. None to me. Let's make it the best of three.

LONELY: Please...please. Just tell me what you want.

CROSS: Callan's dead, Lonely. You know he's dead.

LONELY: If you say so mister.

112. 2 G
CU LONELY

CROSS: I do say so. Now you say it./

113. 3 G
MS. CROSS SEE REVOLVER F.G.

LONELY: Mr. Callan's dead. /

CROSS: And you won't go around saying he isn't.

LONELY: Course I won't, honest. Cross my heart -

- - - - - - - - - - - - - - - - - -TAPE STOP -

114. 3 G
L/A CU CROSS. PAN DOWN TO REVOLVER

CROSS: Exactly.

- - - - - - - - - - - - - - - - - TAPE STOP -

115. 2 G
M.2/S. LONELY L/STAFFORD R. PAN DOWN WITH THEM

LONELY FAINTS

STAFFORD: For God's sake. We weren't ordered to kill him./

116. 3 G
MCU CROSS. ZOOM BACK AS HE WALKS FWD.

CROSS: With a blank? You don't waste live rounds on Lonely./

117. 1 E
H/A MWS LONELY/REVOLVER BOTTOM FRAME F.G.

- - - - - - - - - - - - - - - - - STOP TAPE -

118. 1 C
MS HUNTER.
SEE SNELL'S ARM IN L. FRAME

BM. C1/B3

19. INT. HUNTER'S OFFICE. NIGHT.

(119 on 2E)

(On 118 on 1C) BMS. C1/B3

SNELL: He's had an hour. Quite enough to begin with. Pentathol can be tricky.

119. 2 E
L/A 2/S. SNELL L./HUNTER R.
PAN L. WITH SNELL TO DOOR
HOLD AS HE TURNS

HUNTER: And? /

SNELL: He admits he's Richmond.

HUNTER: Ah!

SNELL: For the moment that's as far as we've got.

HUNTER: I want more, doctor. I want a great deal more.

SNELL: I shouldn't advise it. Not at once. /

120. 1 C
MCU HUNTER

121. 3 E
MLA MCU HUNTER

HUNTER: How soon? /

SNELL: Three hours...Four would be better. /

122. 1 C
CU HUNTER

HUNTER: Three. Then work to the limit of safety. /

123. 3 E
M/LA. CU SNELL

SNELL: You always expect me to perform miracles. /

124. 1 C
A/B

HUNTER: My dear doctor, if you couldn't perform miracles you wouldn't be working for me? /

125. 3 E
A/B REACTION

126. 2 E
MS. SNELL PAN HIM OUT OF DOOR /

- - - - - - - - - - - - - - - - - - TAPE STOP - - - - - - - - - - - - - - - - - -

MAKE UP: SWEAT

127.	3 B M.H/A. CU CALLAN, AS HE MOVES ZOOM BACK FAST TO INCLUDE TABLE	BMS. A1/B1 20. INT. CALLAN'S CELL. NIGHT.
128.	4 B (AS CALLAN SPINS ROUND) 2/S. KARSKY TOP FRAME/ CALLAN BOTTOM FRAME. HOLD AS KARSKY ENTERS CELL PAN UP TO HIM AS HE PICKS UP SOLDIER	KARSKY: (OS) Good morning, David. You were having a nightmare, I think. CALLAN: Yes. KARSKY: A bad one. CALLAN: Bad enough.
129.	3 B MCU CALLAN ZOOM SLOWLY TO C.U.	KARSKY: About these brave fellows? / CALLAN: We - killed so many. So many. But there were always more. Knee deep in them we were, and they kept coming and
130.	2 A M.S. CALLAN R./KARSKY'S BODY L.	coming. We couldn't win - no matter -/ You really have got me in a bad way, haven't you? /
131.	4 B L/A. M.S. KARSKY. PAN DOWN AS HE SITS AND FIND CALLAN ON 2/S. R. TIGHTEN SLOWLY TO C. 2/S.	KARSKY: Today is the day I have been working for, David. The day when I can break you....Don't you agree? CALLAN: You'll try mate. I know that. But I'm not promising anything. KARSKY: David - be honest. It's inevitable. Just a little more scopolamine and we will have it all - Organisation, targets, signals, codes. We will get it all - and you will begin to be ill....Very ill, David. In a mental hospital in Russia - In your grave in England. Why don't you just tell me now - without the injection?

(132 on 3B)

(On 131 on 4C) BMS. A1/B1

PAN UP WITH KARSKY
TAKE HIM OUT OF THE CELL
LET HIM WALK OUT OF FRAME
R.

CALLAN: No.

KARSKY: You know I must do this?
Then why fight me?

CALLAN: Because I must.

KARSKY: In an hour David. Everything will be ready./

132. 3 B
MCU CALLAN

133. 2 A (AS HE TURNS HEAD) /
M.S. CALLAN

CALLAN: Please (in Russian)

134. 4 A (HOLDS OUT HAND FOR KNIFE) /
M.S. GUARD

135. 3 B (GUARD SHAKES HIS HEAD) /
A/B

CALLAN: AD LIB CHAT.

- - - - - - - - - - - - - - - - - TAPE STOP -

136. 2 H
L/A CU BISHOP

BMS. B4/C1

21. INT. HUNTER'S OFFICE DAY.

BISHOP: I told you - I told you specifically - I don't want him damaged./

137. 1 F
L/A. MWS. HUNTER R./BISHOP L.
LET HUNTER X FRAME AS HE
WALKS TO BISHOP

HUNTER: He won't be.

(CAM. 2 to E)

BISHOP: He's been all right on Pentathol.

HUNTER: Snell knows what he's doing.

BISHOP: I hope so Hunter - for both your sakes.

HUNTER: Now look - his flat's been searched. We found radio equipment and a list of targets/- very senior targets.

138. 2 E
L/A. 2/S. HUNTER L/BISHOP R.
LET HUNTER X OUT R. HOLD
BISHOP AS HE COMES F.GD. AND
TURNS INTO PROFILE

(CAM. 1 to C.)

(139 on 1C)

(On 138 on 2E) BMS. B4/C1

HUNTER:(CONTD) One of them was you.

BISHOP:He was going to kill me?

HUNTER: No sir...Frame you.

BISHOP: Good God. The KGB really are getting extremely naughty.

HUNTER: My thoughts exactly sir. Why be nice to him?

139. 1 C
M.C. O/S. 2/S. HUNTER R./
BISHOP L.

BISHOP: I think you know why. /

HUNTER: Callan?

BISHOP: Callan.

HUNTER: But this man is senior to Callan -

140. 3 E
M.S. BISHOP
LET HIM WALK FWD. TO MCU

And he's got a damn sight more to tell - /

BISHOP: Hunter - we faked a funeral to stop their mouths. If they ever put Callan in a show trial, we could say he was a fake. There had been a Callan, but he was dead. We could show his

141. 1 C
MCU HUNTER

grave. It even contains a body....why? /

HUNTER: It had to look right.

(142 on 3E)

(On 141 on 1C) BMS. B4/C1

142.	3 E M.S. BISHOP. HOLD AS HE COMES FWD. AND PAN DOWN AS HE SITS	BISHOP: Of course it did./Because Callan did so many jobs...so many useful jobs. He's the best killer we ever had. If they put him on trial he could blacken us for
143.	2 E L/A M.S. HUNTER. PAN DOWN AS HE SITS	a decade - so we buried him. /
144.	3 E MCU BISHOP	HUNTER: He'll be hard to replace, I agree - /
		BISHOP: I don't want him replaced. I want
145.	1 C MCU HUNTER	him back./
		HUNTER: For Richmond? That won't be
146.	3 E A/B	much of a bargain./
		BISHOP:Has it never occurred to you that
147.	1 C A/B	Callan may be rather more than just a killer? /
		HUNTER: Yes! But I don't think it has ever occurred to Callan, and he's a
148.	3 E A/B	difficult man to handle -/
		BISHOP: The good ones always are. Do you suppose Richmond isn't difficult? I
149.	1 C A/B	think Callan's almost as good as Richmond./
		HUNTER: He bungled that job in East Germany. If he hadn't the KGB wouldn't
150.	3 E A/B	be holding him now. /
		BISHOP: I've seen the report. Just bad
151.	1 C CU HUNTER	luck./
152.	3 E CU BISHOP	HUNTER: You want an exchange? /

(153 on 1C)

(On 152 on 3E) BMS. B4/C1

153. 1 C — BISHOP: I'm going to have one./
CU HUNTER A/B

154. 2 E (AS HE RISES) /
MS. HUNTER. PAN UP WITH HIM

HUNTER: I feel I shall have to make

155. 3 E — a formal protest against this, sir./
MS BISHOP L/HUNTER'S BODY R.

156. 1 C — BISHOP: Please do....And I shall formally ignore it/
L/A CU HUNTER REACTION

(BEAT)/ I'd like another look at him. /

157. 3 E
A/B

158. 2 E — HUNTER: Of course.
L/A M.S. HUNTER. PAN HIM L.
AND FIND BISHOP & CRAB R. &
HOLD 2/S. BISHOP L.HUNTER R.

BISHOP: Not in that filthy lab.
Up here.... send out for coffee - and
some decent china.

- - - - - - - - - - - - - - - - STOP TAPE - - - - - - - - - - - - - - - -

159. 3 B — BMS. B1/A1
L/A M.S. CALLAN

22. INT. CALLAN'S CELL. DAY.

160. 1 B — CALLAN: What time is it?/
MS. GUARD

161. 3 B (AS GUARD SHRUGS) /
A/B

162. 1 B — I said what time is it? /
MCU GUARD

163. 3 B — GUARD: No talk. /
A/B

164. 2 A (CALLAN SHRUGS GOES ON WORKING) /
L/A W.S. GUARD L./DOOR R.
SEE WOMAN & LEBIDEV ENTER
PAN GUARD & WOMAN R. TO
DOOR OF CELL

165. 3 B /
M.S. CALLAN REACTION

166. 1 B /
L/A W.S. CALLAN R.SEE WOMAN
ENTER PLACE TRAY DOWN & EXIT
SEE LEBIDEV ENTER & HOLD
O/S. 2/S.

167. 3 B — LEBIDEV: Lunch time./
M.H/A MCU CALLAN

CALLAN: What is this? (168 on 1B)

(On 167 on 3B) EMS. B1/A1

LEBIDEV: Your lunch. Eat.

CALLAN: What are you going to do? Take it away as soon as I stick a fork in it?/

168. 1 B
L/A. MCU LEBIDEV

LEBIDEV: I think you will agree that we're a little more subtle than that. /

169. 2 A
M.S. CALLAN R./LEBIDEV'S ARM L.

You don't like steak?

CALLAN: Of course I like it.

LEBIDEV: Eat then.

170. 1 B (AS LEB. TAKES STEAK)
A/B

CALLAN: You eat it. /

171. 2 A
A/B

LEBIDEV: Would you also like me to try the wine?

172. 1 B (AS HE DRINKS)
A/B

CALLAN: Yeah....I would. /

173. 2 A
CU CALLAN

LEBIDEV: Now will you eat? /

CALLAN: Tell me why I get steak all of a sudden - and we'll see. /

174. 1 B
L/A CU LEBIDEV

LEBIDEV: Your sentence is under review Callan.

CALLAN: Sentence? I haven't even been tried yet?

LEBIDEV: That is what I am told to tell you. Now eat. /

175. 2 A (AS HE MOVES)
MWS. LEBIDEV'S BODY L./
CALLAN R. LET LEBIDEV EXIT
AND CLOSE GATE X FRONT
ZOOM TO CU CALLAN THRU BARS

(176 on 3E)

(On 175 on 2A) BMS. B1/A1

CALLAN: The service in this place is terrible. This steak's tough.

- - - - - - - - - - - - - - - - TAPE STOP - - - - - - - - - - - - - - - -

176. 3 E BMS. C1/B4

H/A CU RICHMOND
ZOOM OUT TO H/A 4/S.
SNELL L./BISHOP AND
HUNTER B.GD.

23. INT. HUNTER'S OFFICE. DAY.

BISHOP: How is he?

SNELL: Remarkably well sir -

RICHMOND: - all things considered. You have a very talented little head-shrinker Mr. -

BISHOP: We'll dispense with names I think.

RICHMOND: As you wish. You really are extremely talented.

SNELL: Thank you.

RICHMOND: I should like very much to kill you. /

177. 2 H

L/A. MCU SNELL
PAN HIM L. X RICHMOND TO
DOOR

SNELL: So many people would. It is much easier than answering questions.

BISHOP: How long can we have doctor?

(178 on 3E)

(On 177 on 2H)

BMS. C1/B4

SNELL: Half an hour sir - then he really should go and have some rest.

BISHOP: All right. Off you go.

178. 3 E (AS SNELL GOES OUT) MCU RICHMOND R. FRAME/ HUNTER & BISHOP L.FRAME

SNELL LEAVES. /

RICHMOND: Rest? Do you know I got the impression that he was in a hurry.

(CAM. 2 to J)

BISHOP: He was.

RICHMOND: How much did I tell him?

HUNTER: You can't seriously expect us to answer that.

RICHMOND: There will be more - questions?

HUNTER: No.

179. 2 J MCU BISHOP/HUNTER HOLD HEAD TURNS

RICHMOND: Ah-ha. /

BISHOP: Ah-ha. . . Is that a Russian expression? /

180. 1 G M.S. RICHMOND. PAN UP AS HE RISES AND HOLD

RICHMOND: Ah-ha is international surely. It means many things.

HUNTER: This time?

RICHMOND: This time it means...I think it means...that you want to exchange me. /

181. 2 H MCU BISHOP

(182 on 1G)

(On 181 on 2H)

BMS. C1/B4

182. 1 G
L/A. MCU RICHMOND

BISHOP: That is exactly what it means./

RICHMOND: I hope he's worth it - this

183. 2 H
MCU BISHOP

gentleman. /

184. 3 H
H/A O/S. 3/S.
RICHMOND R./HUNTER C.
BISHOP L.

BISHOP: He's worth it./

HUNTER: You have noticed. that your interrogation ceased this morning.

RICHMOND: I noticed.

185. 1 G
L/A. CU RICHMOND

HUNTER: Good. Sit down...More coffee? /

RICHMOND: No thank you. The coffee in

186. 2 H
CU HUNTER

England is terrible./

- - - - - - - - - - - - - - - - - - TAPE STOP -

187. 1 H
H/A M.S. CALLAN

BOOM A1

24. INT. CALLAN'S CELL. DAY.

188. 4 B (AS DOOR OPENS)
MWS. CALLAN L./DOOR C./
LAMP R.
SEE LEBIDEV ENTER
HOLD FRAME AS
LEBIDEV COMES F.G.

CALLAN IS READING A BOOK./

LEBIDEV: The lamp is working all right?

CALLAN: Oh, fine. I'll look nice and healthy won't I? Like a riviera sun tan.

LEBIDEV: That's the idea. I'm sorry to disturb you.

CALLAN: Come in and sit down....

(189 on 2C)

(On 188 on 4B) BOOM A1

LEBIDEV: Thank you.

189. 2 C — L/A MCU LEBIDEV

CALLAN: Glass of wine! /

LEBIDEV: You are most kind.

190. 4 B — A/B M.W. 2/S.

CALLAN: Not at all./ Local stuff I'm afraid - not much body in it - but the bouquet's quite intriguing.

191. 2 C (POURS WINE ON FLOOR) — L/A CU LEBIDEV

LEBIDEV: One day I promise you I'll - /

192. 1 H — H/A CU CALLAN

CALLAN: You'll do nothing mate and you know it. There's a swop on - right?/ You know - Exchange-ski.

193. 2 C — A/B

LEBIDEV: You will be back./

194. 1 H — A/B

CALLAN: Not even to kill you sweetheart.

T/CINE SLIDE: END OF PART TWO — GRAMS: MUSIC (DUB)

CAM. 1 to POS. C. HUNTER'S OFFICE
CAM. 2 to POS. H. "
CAM. 3 to POS. E. "
CAM. 4 to POS. B. CALLAN'S CELL

FADE UP
T/CINE SLIDE
PART THREE

MUSIC (DUB)

195. 2 H
L/A MCU TICKETS BOTTOM FRAME/HUNTER MLS TOP OF FRAME/CROSS'S BODY R./STAFFORD'S BODY L. PAN UP TO 3/S.

SLUNG MIC./ BOOM C1

25. INT. HUNTER'S OFFICE. DAY.

CROSS: Helsinki?

HUNTER: Yes.

CROSS: Why the three tickets, sir?

HUNTER: No....You'll take one man out - bring another man back.

STAFFORD: May we ask who sir?

PAN R. WITH HUNTER AND TIGHTEN TO MCU AS HE GETS BEHIND DESK

HUNTER: Callan used to say that I played God....And perhaps he was right. You're going to assist at a resurrection.

STAFFORD: I'm not with you sir.

196. 3 E
L/A M.C.2/S. CROSS L./ STAFFORD R.

HUNTER: Callan didn't die..../

CROSS: But - the funeral -

HUNTER: We buried someone, I agree, but it wasn't Callan.

197. 1 C
M.C. O/S 2/S. HUNTER R./ CROSS L.

STAFFORD: And the death certificate? /

HUNTER: Snell signed it. Heart failure. Correct as far as it goes. Anybody's heart fails if you put a bullet in it./

198. 3 E
2/S. A/B

(199 on 1C)

(On 198 on 3E)

SL.MIC/EM.C1

199. 1 C
A/B MC. O/S. 2/S. HUNTER R./
CROSS L.

CROSS: But why sir? /

HUNTER: Callan was sent to East Germany on a mission. Their intelligence got him....gave him to the KGB. Now he's coming back./

200. 3 E
A/B L/A M.C2/S. CROSS L./
STAFFORD R.

201. 1 C
A/B

CROSS: For Richmond? /

202. 3 E
A/B

HUNTER: Yes. /

CROSS: Bit of a waste sir. We could have got a lot out of Richmond. /

203. 1 C
A/B
PED DOWN AS HUNTER SITS

HUNTER: We did get a little. And you have your orders James - as I have mine. /

204. 3 E
L/A.V.C.2/S. CROSS L./
STAFFORD R.

CROSS: I see.

205. 1 C
MCU HUNTER R./CROSS'S BODY L.

HUNTER: I rather think you do./But Callan comes back alive - and well. /

206. 3 E
A/B

207. 1 C
A/B

CROSS: And what happens to me sir? /

HUNTER: What happens to any of us Cross? We do what we are told to do - in whatever capacity we're given. /

208. 3 E
A/B

CROSS: Couldn't someone else do this one sir? /

209. 1 C
A/B

(210 on 3E)

(On 209 on 1C)

SL.MIC/BM.C1

210. 3 E
A/B L/A V.C.2/S.

HUNTER: No./..You two are the best I have for this kind of job,/ so make sure

211. 1 C
A/B 2/S.

that there are no slip-ups. I'll take no excuses for failure, Cross. /

212. 3 E
A/B

213. 1 C
A/B

CROSS: Very good sir. /

213A. 2 E
L/A. M.W.2/S. CROSS L./HUNTER R. SEE STAFFORD ENTER FRAME AND SIT CENTRE

HUNTER: Sit down both of you. /There's an agreed drill for the exchange - both the KGB and ourselves have worked it out in detail. You take Richmond tothe Saint Christopher Hotel in Helsinki. Suite 207. /

214. 3 E
H/A. CU PLAN ON DESK

There is a drawing room and bedroom on each side of it. You will take thebedroom furthest from the left....

- - - - - - - - - - - - - - - - - STOP TAPE -

215. 4 B
M.2/S. CALLAN R./KARSKY L. PAN R. WITH KARSKY AND HOLD 2/S. CALLAN L./ KARSKY R.

BMS. A1/B1

26. INT. CALLAN'S CELL. DAY.

(CAM. 4 UNDER CAM. 3's CABLE)

KARSKY: You know, you really upset my colleague.

CALLAN: Do you blame me?

KARSKY: Blame? Blame implies guilt and innocence. These words do not belong in our world David. /

216. 1 B
L/A. W. 2/S. MODELS F.G. LET CALLAN AND KARSKY COME L/A. F.G. AND HOLD L/A M. 2/S. CALLAN R./KARSKY L.

KARSKY: Souvenirs of your little holiday?

CALLAN: Can I take them?

(217 on 3J)

(On 216 on 1B) BMS. A1/B1

KARSKY: Why not? You can make some more next time?

CALLAN: There won't be any next time.

KARSKY: I told you once before David. We are very patient here. We can wait.

CALLAN: And I told you. I'm not coming back.

KARSKY: I think you underestimate yourself, David.

CALLAN: I'll never underestimate you mate.

KARSKY: One more thing. There was a

217. 3 J
MCU CALLAN

charge against you - /

CALLAN: Oh yes. What was it?

218. 1 B
MCU KARSKY

KARSKY: Espionage, terrorism, sabotage... / The penalty is twenty-five years...

CALLAN: And it still stands?

KARSKY: No. Your - superior insisted that it be dropped. There is no charge

219. 3 J
A/B

against our man, you see./

CALLAN: So we both start with a clean

220. 1 B
A/B

slate. /

(221 on 4B)

(On 220 on 1B) BMS. A1/B1

AS KARSKY MOVES: KARSKY: Clean? What very odd words

221. 4 B you use. /It is time to go.
M.2/S. KARSKY L./CALLAN R.
KARSKY MOVES OUT L. HOLD
CALLAN AS HE COMES F.G. CALLAN: I can't say I'll miss

222. 1 B(AS HE TURNS INTO CELL) it. / Where am I going?
L/A MWS. CALLAN X TABLE

223. 4 B (AS HE TURNS) KARSKY: Helsinki...One moment.
MS. CALLAN PAN HIM L. INTO It is very cold at this time of year.
L/A. MW.2/S. WITH KARSKY We wouldn't like you to catch cold.

(CAM. 3 to C.)

CALLAN: The goods were returned in
mint condition.

224. 2 C KARSKY: Exactly. Au revoir David. /
MCU CALLAN

225. 3 C CALLAN: You keep trying, don't you? Good-bye. /
MCU KARSKY

KARSKY: Enjoy your freedom - while it

226. 2 C lasts. /
A/B

227. 3 C CALLAN: Have you ever been to Helsinki? /
A/B

KARSKY: I haven't been there since 1960.
I was with the Embassy there.
But these days I never leave Moscow...

228. 2 C Indeed I rarely leave Lubyanka. /
CU CALLAN

229. 3 C CALLAN: Getting in a rut aren't you? /
CU KARSKY

- - - - - - - - - - - - - - - - - - TAPE STOP - - - - - - - - - - - - - - - - - -

(230 on 2K)

230. 2 K F/POLE 3

MWS. CORRIDOR
CALLAN AND TWO GUARDS
IN MIRROR
AS THEY APPEAR AND COME
F.GD. P/BACK TO
DOOR AND PAN L.
WITH GUARD

AS HE OPENS DOOR:

27. INT. CORRIDOR. HELSINKI HOTEL. DAY.

231. 3 K BOOM A3

MWS. ROOM. SEE GUARD
ENTER AND COME F.GD.R.
SEE CALLAN ENTER PAN HIM L.
TO BED AND THEN R.
FIND TWO GUARDS PROFILE R.
CALLAN L.

28. INT. BEDROOM. DAY.

CALLAN: Would you gentlemen care for a drink? ... I think I will ... Ah....You get to miss this stuff...How long have we got to wait? What'll we do then? Strip poker? Capitalist joke!
Blimey - don't you two ever say anything?/

232. 4 D
L/A M.2/S. GUARDS

233. 1 J /
MS. CALLAN. PAN DOWN AS
HE SITS

- - - - - - - - - - - - - - - - TAPE STOP - - - - - - - - - - - - - - - -

234. 2 M F/POLE 4

W.S. STAFFORD/CROSS/
RICHMOND

AS THEY REACH F.G. PAN
CROSS L. TO DOOR

29. INT. CORRIDOR DAY

- - - - - - - - - - - - - - - - TAPE STOP - - - - - - - - - - - - - - - -

CAM. 2 to N.

235. 2 N — ROOM B5
W.S. BEDROOM SEE CROSS ENTER WALK F.G. L. SEE STAFFORD AND RICHMOND IN DOOR. LET CROSS OUT R.FR. LET STAFFORD COME F.G. AND PAN HIM L. TO DOORS.

30. INT. BEDROOM. DAY.

236. 3 L
MS. CROSS

237. 2 N
M.S. STAFFORD

CROSS: O.K. /

238. 1 K
M.S. RICHMOND. PAN HIM L. TO TABLE AND FIND STAFFORD L. HOLD M.2/S.

RICHMOND: Good. Then we can all relax. Would anyone care for a drink?

CROSS: No thank you.

RICHMOND: Oh please. You did both give me your duty-free allowance after all.

STAFFORD: Our pleasure.

RICHMOND: Surely you can help me

239. 3 L
M.H/A MCU CROSS

celebrate? /

240. 2 N
L/A MCU RICHMOND

CROSS: No. Thank you. /

RICHMOND: Don't you want your colleague

241. 3 L
A/B

back? /

242. 1 K
2/S. A/B.
AS RICHMOND COMES FWD. PUSH TO CU.

STAFFORD: We want a little quiet, Mr. Richmond.

RICHMOND: A little quiet...how long?

STAFFORD: Nineteen minutes.

(243 on 1J)

(On 242 on 1K)   BOOM B5

RICHMOND: I shall try not to make too much noise when I swallow.

- - - - - - - - - - - - - - - - TAPE STOP - - - - - - - - - - - - - - - - -

243. 1 J   BOOM A3
M.S. CALLAN

31. INT. CALLAN'S BEDROOM. DAY.

244. 4 D
L/A M.2/S. GUARDS

CALLAN: What d'you think? Not bad, eh? / Of course I've had a bit of practice recently. Even so...It really isn't bad. /

245. 1 J (GUARDS -NO REACTION)/
MCU CALLAN

246. 3 M
L/A. C.2/S GUARDS

247. 1 J(GUARDS -NO REACTION) /
CU CALLAN

Tell me something - what do you two do when you're happy - burst into tears? /

248. 4 D
L/A M.2/S. GUARDS

PHONE RINGS

GUARD: Da?

- - - - - - - - - - - - - - - - TAPE STOP - - - - - - - - - - - - - - - - -

249. 1 L   BOOM B5
MCU STAFFORD

250. 2 N
MCU RICHMOND

32. INT. RICHMOND'S BEDROOM. DAY.

251. 1 L
MCU STAFFORD

STAFFORD AD LIB CHAT /

STAFFORD: Right. All right James. Lead on/- And keep your hands in sight.

252. 2 N
MS. CROSS. HOLD AS HE TURNS TO OPEN DOOR

253. 3 M (AS DOORS OPEN)   BOOM B6
MS. CROSS AS HE COMES THRU DOORS

- - - - - - - - - - - - - - - - TAPE STOP - - - - - - - - - - - - - - - - -

254. 2 F — BOOM A4
L/S. DOOR
CROSS R. FRAME
SEE GUARDS AND CALLAN
ENTER L. FRAME

32A. DRAWING ROOM DAY

CALLAN AND GUARDS ENTER

- - - - - - - - - - - - - - - - - TAPE STOP - - - - - - - - - - - - - - - - - -

255. 3 N — BOOM B6
L.S. DOOR
CALLAN F.GD. L.

RICHMOND AND STAFFORD ENTER

SEE RICHMOND AND STAFFORD
ENTER R.

- - - - - - - - - - - - - - - - - TAPE STOP - - - - - - - - - - - - - - - - - -

256. 4 E — SLUNG MIC.
W.S. ROOM
GROUPS EXTREME R. & L.

SEE CALLAN AND RICHMOND
WALK TOWARDS EACH
OTHER

THEY WALK TO CENTRE

- - - - - - - - - - - - - - - - - TAPE STOP - - - - - - - - - - - - - - - - - -

257. 1 L — BOOM B6
O/S. 3/S. CALLAN L./
GUARD C./RICHMOND R.

CALLAN: I see you did better than

258. 3 M
O/S. 3/S. CALLAN L./CROSS C.
RICHMOND R.

I did./

CALLAN: Oh please. Don't start

259. 1 L
A/B

now. / I mean, we've got a lot in common, him and me. Won't you introduce us?

(260 on 3M)

(On 259 on 1L)

BOOM B6

260. 3 M
C.O/S. 2/S. CALLAN L./
RICHMOND R.

GUARD: Tovarich!/

RICHMOND: Be quiet. My name is Richmond. /

261. 1 L
C.O/S. 2/S. CALLAN L./RICH.R.

CALLAN: Callan. /

262. 3 M
A/B

RICHMOND: I am very pleased to see you.

CALLAN: Me too.

RICHMOND: You're well?

CALLAN: I am, now. Yes....and you?

263. 1 L
A/B

RICHMOND: Very well./

CALLAN: You know - not many people know exactly what they're worth do they?

RICHMOND: You and I know.

264. 3 M
A/B

CALLAN: We do now./

RICHMOND: I'm sorry we can't have a drink together.

CALLAN: Some other time maybe...

(265 on 4L)

(On 264 on 3M) BOOM B6

265. 4 L — M. PROFILE 2/S. CALLAN L./ RICHMOND R. HOLD AS THEY MOVE UP & DOWN STAGE AND THEN LET THEM CROSS OUT OF FRAME CALLAN L./ RICHMOND R.

RICHMOND: Maybe. /

CALLAN: You go to your left - I'll go to mine.

RICHMOND: Goodbye.

266. 1 L — MWS. RICHMOND-GUARD EXITS

CALLAN: So long.

267. 3 M — MWS. CALLAN/CROSS STAFFORD EXIT

268. 1 L — A/B

269. 3 M — A/B. HOLD AS CROSS SHUTS DOOR

- - - - - - - - - - - - - - - - TAPE STOP - - - - - - - - - - - - - - - -

270. 2 N — M.S. CROSS. HOLD AS HE SHUTS DOOR & TURNS TO CAM. BOOM B5

33. INT. BEDROOM DAY.

CALLAN: Thanks...

271. 3 L — MCU CALLAN

CROSS: Don't mention it .../

272. 1 K — MCU STAFFORD REACTION /

273. 2 N — MCU CROSS /

274. 3 L — MCU CALLAN /

CALLAN: You want a trip to Russia - get a good hair cut. How about a drink?

STAFFORD: No thanks. I don't.

CALLAN: You do James. I'll get you one. /

275. 2 N — A/B. REACTION

CROSS: SHAKES HEAD. /

276. 3 L — A/B

CALLAN: Oh come on. You'd think this was a wake. /

277. 2 N — CU CROSS

(278 on 3L)

(On 277 on 2N) BOOM B5

278.	3 L CU CALLAN	CROSS: We've already had that....Yours. /
		CALLAN: Excuse me if I'm being too sensitive - but I think something's
279.	2 N A/B CU CROSS	bothering you. /
280.	3 L A/B	CROSS: You bother me Mr. Callan. /
		CALLAN: Ah - you had my job, and now
281.	2 N A/B	my ghost comes and asks for it back. /
282.	3 L A/B	CROSS: I don't believe in ghosts. /
		CALLAN: You believe in me though,
283.	2 N A/B	don't you son? I've haunted you before. /
284.	1 K CU STAFFORD	STAFFORD: We leave here in five minutes. / We go out quietly - and we don't quarrel. /
285.	3 L CU CALLAN AS HE MOVES L. ZOOM OUT AND PAN L. TO 3/S. CROSS L./CALLAN C/ STAFFORD R. PAN R. WITH CALLAN AND HOLD IN M.S.	CALLAN: That suits me fine. STAFFORD: Do you have luggage? CALLAN: The stuff I took to East Germany. The porter's looking after it.
286.	2 N MCU CROSS	Here's the check. You got a gun for me? /
287.	3 L CALLAN A/B. PAN DOWN AS HE SITS	CROSS: Nervous? / CALLAN: Yes I am mate. You've got the best killers in the world out there - CROSS: They don't cheat on exchanges.

(288 on 1K)

(On 287 on 3L)

BOOM B5

CALLAN: There's always a first time, son - and I don't want it to be me ... Give me

288. 1 K a gun./
L/A. 3/S. CALLAN R./STAFFORD C.
CROSS L. HOLD AS STAFFORD
GIVES REVOLVER TO CALLAN

289. 3 L(AS HE TAKES REVOLVER) /
M.S. CALLAN

290. 1 K CALLAN: It's been a long time./
L/A.MS. STAFFORD

STAFFORD: You'll manage. Have you been through your luggage?

CALLAN: I watched them pack it.

291. 3 L STAFFORD: Was that your idea? /
A/B. ZOOM SLOWLY TO MCU.

CALLAN: Yes....they didn't like it but they had to lump it. But my God they wanted

292. 1 K Richmond. /
A/B.

STAFFORD: Let's go.

- - - - - - - - - - - - - - - - - TAPE STOP - - - - - - - - - - - - - - - - -

T/CINE S.O.F.
16 mm D.H. COLOUR FX: JET TAKING OFF (DUB)

34. EXT. LONDON AIRPORT. DAY. (FILM)

CROSS: You see Callan....No K.G.B - Not even a bogey man.

ON T/CINE

S.O.F.

CALLAN: Wait.

CROSS: Come on Callan. Charlie's waiting.

CALLAN: Have you got another car?

CROSS: It'll follow us. Stop worrying.

CALLAN: Let it take my luggage to George's Lab.

CROSS: Oh my God. D'you think there's a bomb in it?

STAFFORD: Better do as he says, James.

35. EXT. CAR. DAY. (FILM)

CALLAN'S CAR FOLLOWED BY JAG.

36. INT. CAR. DAY. (FILM)

ON T/CINE

S.O.F.

STAFFORD DRIVES. CALLAN AND CROSS IN BACK. CALLAN LOOKS OVER HIS SHOULDER.

CALLAN: We're being followed.

CROSS: For God's sake, Callan. How could they know where you were?

CROSS LOOKS OVER SHOULDER.

37. EXT. STREET. DAY. FILM.

A JAGUAR CAR FOLLOWS CALLAN'S.

38. INT. CAR. DAY. (FILM)

CALLAN: You never heard of a bleeper?

CROSS: You sent your luggage to the Lab.

ON T/DINE

S.O.F.

CALLAN: I know, son. That's what bothers me. Pull up by that phone box.

39. EXT. PHONE BOX. DAY. (FILM)

CAR PULLS UP OOV. CALLAN ENTERS BOX AND DIALS, HEARS PIP-PIP SOUND, PRESSES COIN IN.

DISTORT

VOICE: (O.S.) New Scotland Yard.

CALLAN: There's a Jaguar 4.2 in Felpham High Street. Licence UBY 614F. Four big geezers inside.

DISTORT

VOICE: (OS) Is that our business, sir?

CALLAN: It will be. They're going to do a bank. Now travelling along the A 316. Towards London.

DISTORT

VOICE: (OS) What? Who's calling please?

CALLAN: Just a friend. You better watch it mate. They've got shooters.

ON T/CINE

S.O.F.

HE HANGS UP. LEAVES BOX.

40. INT. CAR DAY.

FX: POLICE BELL

POLICE BELL SOUNDS OOV.

41. EXT. STREET. DAY. (FILM)

A POLICE CAR ALONGSIDE THE CAR FOLLOWING CALLAN'S. BOTH CARS STOP AND POLICEMEN PILE OUT.

42. INT. CAR. DAY. (FILM)

CALLAN: Aren't our policemen wonderful. Right mate. Put your foot down. Let's go back to Charlie.

- -

CAM. 4 TO PEDESTAL

293. 1 M

F/POLE 5

L/A M.WS. DOOR X DESK
SEE CROSS/STAFFORD
ENTER. PAN R. WITH THEM
AND FIND LIZ AS THEY ENTER
HUNTER'S OFFICE.
PAN L. WITH LIZ TO M.W.2/S.
WITH CALLAN L.

43. INT. HUNTER'S H.Q. RECEPTION. DAY.

LIZ: David......Oh, David!

(294 on 4F)

(On 293 on 1M)

F/PCLE 5

LIZ: You're back...Mr. Hunters just told me. I still can't believe...and you look so well.

CALLAN: Not bad for a dead man.

LIZ: It's so good to see you....

HOLD AS CALLAN GOES TO DOOR

CALLAN: You too....It's nice to be back. I think I'd better go in.

LIZ: Oh.....

294. 4 F (AS CALLAN COMES THROUGH) — BMS. C1/B3
O/S. GROUP
HUNTER R./CALLAN C./
STAFFORD C./CROSS L.

44. INT. HUNTER'S OFFICE. DAY.

295. 2 H
CU HUNTER (THRU CROSS AND STAFFORD

CROSS: Just like a plucked chicken./

HUNTER: Ah Callan. You look rather better than I expected. /

296. 4 F
A/B. HOLD AS CALLAN COMES FORWARD

CALLAN: Yeah...they told me I was dead but I didn't believe it.

HUNTER: We couldn't risk a show trial. So we put you in your grave.

CALLAN: And then you resurrected me. Thanks. May I ask sir - is there a body in the grave? /

297. 2 H
M.S. HUNTER/CROSS R./
CALLAN L.
PED DOWN AS HE SITS

(298 on 4F)

(On 297 on 2H) BMS. C1/B3

HUNTER: Of course. Just in case we needed an exhumation order, you know.

CALLAN: Your section's never had any trouble in finding bodies.

HUNTER: No - we've been pretty lucky. So far. /

298. 4 F
L/A. MCU CALLAN

HUNTER: Cross says you think you were followed?

CALLAN: I know I was, sir. /

299. 2 H
MCU HUNTER

HUNTER: But you sent your luggage to George. He tells me it's clean. There's no bleeper. /

300. 4 F
A/B

CALLAN: It's on me then. /

301. 3 H
L/A. M.3/S. CROSS L./
CALLAN C./STAFFORD R.

PHONE RINGS

CALLAN: It's got to be here. It's got to be.

HUNTER: Hunter.

CROSS: Unless you imagine it.

CALLAN: I tell you I know. /

302. 2 H
M.S. HUNTER CENTRE/
CALLAN'S BODY L./CROSS BODY R.

HUNTER: I see ... Yes ... That's all they could do .. thank you for letting us know. /

303. 3 H
A/B

304. 4 F (AS CALLAN LOOKS AT SOLDIERS) /
L/A CU CALLAN

(305 on 3H)

(On 304 on 4F)) BMS. C1/B3

CALLAN: Souvenirs ... of your little

305. 3 H holiday ... You cunning bastard./
MCU SOLDIER IN CALLAN'S HAND
HOLD ACTION

306. 4 F (AS HE PICKS UP HOMING DEVICE)
L/A. GROUP CHAIR F.G.R.

CALLAN: Nice little homing device.
Leads straight to Charlie. Now do

307. 2 H you believe me, sir?/
M.S. HUNTER R./CALLAN'S BODY
LEFT

HUNTER: Oh I believe you. The man in
the car behind you belonged to the Russian

308. 3 H Trade Delegation./
L/A MCU STAFFORD

309. 2 H STAFFORD: Were they armed sir? /
A/B. HOLD SHOT AS CROSS &
STAFFORD EXIT AND CALLAN
SITS F.GD. L.

HUNTER: We'll never know. They claimed
diplomatic immunity. Made quite a thing
about it. It's nice to have you back, David.
Thank you Cross, Stafford you can go.

310. 4 F Sit down. Rough, I gather./
M.S. CALLAN L./CHAIR R.

CALLAN: The worst...they had one geezer
could have been Snell's twin brother.

HUNTER: Did they use violence?

CALLAN: Not much... Scopolamine injections.

HUNTER: Oh dear.

CALLAN: I didn't give them the big stuff...
I'm sure I didn't. Your exchange came through

311. 2 H just in time./
CU HUNTER

(312 on 4F)

(On 311 on 2H)

BMS. C1/B3

HUNTER: There is something I must tell you David. I would have preferred to keep Richmond./ I was not allowed to.

312. 4 F
CU CALLAN

CALLAN: I see./

313. 2 H
A/B. CU HUNTER

HUNTER: I try to be honest with you when I can./

314. 4 F
A/B

CALLAN: Honest...Yeah. / Who was at the funeral?

315. 3 H
L/A. 2/S. CALLAN L./ HUNTER R.

HUNTER: All of us.

CALLAN: And all dry-eyed.

HUNTER: No. Liz was crying....

CALLAN: Yes. Liz would.

HUNTER: I rather think Lonely cried too. /

316. 4 F
MCU CALLAN

CALLAN: You invited him? /

317. 2 H
MCU HUNTER

HUNTER: I doubt if Lonely has ever been invited anywhere in his life. He just came and was rather a nuisance.

CALLAN: How?

HUNTER: He refused to believe in your death until - /

318. 4 F
A/B

(319 on 2H)

(On 318 on 4F) BUS. C1/E3

CALLAN: Until somebody threw a scare into him.

HUNTER: Exactly.

319. 2 H
A/B MCU HUNTER

CALLAN: Who did it? /

HUNTER: It's over, Callan. Over and done with. /

320. 4 F
A/B. MCU CALLAN

CALLAN: And a bloody waste of time.

HUNTER: I don't follow. -

CALLAN: You scare the lights out of him to make him believe I'm dead - and now I'm back. /

321. 2 H
A/B

HUNTER: But Lonely is still scared. It may be that that will be useful in the future. /

322. 4 F
A/B

323. 2 H
MS. HUNTER. PAN UP AS HE RISES

CALLAN: What happens now? /

HUNTER: A holiday, I think. Good food, good fresh country air, a little exercise - /

324. 4 F
M.H/A. MS. CALLAN L./ HUNTER'S BODY R.

CALLAN: A little debriefing?

HUNTER: That too.

325. 2 H
L/A MCU HUNTER

CALLAN: And then? /

HUNTER: And then we'll see. There's a car waiting to take you now I'll come down to see you if I can. /

326. 4 F
M.H/A. CU CALLAN

(327 on 2H)

(On 326 on 4F) BMS. C1/B3

CALLAN: All right if I make a slight detour?

HUNTER: Where?

CALLAN: I want to look at my grave of course./

327. 2 H
L/A. CU HUNTER

- - - - - - - - - - - - - - - - - TAPE STOP -

T/CINE S.O.F.
16 mm D.H. COLOUR

45. EXT. CEMETERY. DAY. (FILM)

LONELY STANDS LOOKING AT CALLAN'S GRAVE.

CRUNCH OF APPROACHING FOOTSTEPS. THE FOOTSTEPS STOP.

CALLAN: (OS) Oy.

LONELY TURNS, SEES CALLAN COME UP TO HIM SMILING. LONELY PASSES OUT COLD AND CALLAN CATCHES HIM. AS HE HOLDS LONELY, FROM HIS POV.:

C.S. GRAVE. 'DAVID CALLAN
1931 - 1972 AT REST'

CALLAN LOOKS DOWN AT LONELY.

CALLAN: At rest. That'll be the day mate. That'll be the day.

(328 on 1)

GRAMS: END MUSIC FOR CUTTING ONLY - NOT TO BE RECORDED

328. 1
CAP: BRICK WALL

SUPER SCANNER CAPTIONS:

1. Callan
EDWARD WOODWARD

2. Lonely
RUSSELL HUNTER

Cross
PATRICK MOWER

3. Hunter
WILLIAM SQUIRE

Bishop
GEOFFREY CHATER

4. Richmond
T.P. McKENNA

Snell
CLIFFORD ROSE

5. Previous Hunter
RONALD RADD

Parson
JONATHAN NEWTH

Stafford
PAUL WILLIAMSON

6. Karsky
JULIAN GLOVER

Lebidev
MICHAEL GODFREY

7. Liz - Hunter's Secretary
LISA LANGDON

Lonely's Auntie
QUEENIE WATTS

8. Milkman
JOHN JOYCE

Prison Guard
TERENCE DENVILLE

9. Callan written and created by
JAMES MITCHELL

10. Story Editor
GEORGE MARKSTEIN

11. Designed by
TERRY PRITCHARD

12. Producer by
REGINALD COLLIN

13. Directed by
MIKE VARDY

T/CINE